The Intermezzo

A MUSICAL MONTHLY

DEC., 1905

Subscription, $1.00 a Year Single Copies, 25 Cents

PUBLISHED BY

THE INTERMEZZO CO.

210 OLIVE STREET ST. LOUIS, MO.

SPECIAL OFFER

TO OUR OLD SUBSCRIBERS.

With this month's issue several thousands of our Subscriptions expire (if your Paper comes in a "Pink Wrapper" it indicates that yours is one of them). We appreciate your subscription very much, and do not want to lose one single Subscriber. We will therefore give to all **OLD** Subscribers, who renew their subscription by JANUARY 1st, 1906, the following four pieces ($1.00 worth) of Sheet Music:

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1	African Pass	Value in Sheet Form,	.25
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3	My Rose	" " "	.25
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5	Castle Square Waltz	" " "	.25
6	My Dear Old Southern Home	" " "	.25
7	March Majestic	" " "	.25
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9	I'm a Gal That Never Loved	" " "	.25
10	W. M. A. Cadets March	" " "	.25
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12	The Rain Drop and The Pansy	" " "	.25
13	The Rosebud March	" " "	.25
14	Village Chimes	" " "	.25
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16	Sympathetic Jasper	" " "	.25
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The Intermezzo Co.,

210 Olive Street, - - - ST. LOUIS, MO.

THE INTERMEZZO.

A MUSICAL MONTHLY.

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THE INTERMEZZO.

A MUSICAL MONTHLY.

ISSUED ON THE 10th OF EACH MONTH.

JOHN STARK, - - - - - - - - - - EDITOR.
W. P. STARK, - - - - - - - - BUSINESS MANAGER.

SUBSCRIPTION PRICE, $1.00 A YEAR.

Advertising Rates on Application.

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THE INTERMEZZO CO.

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With this number the first volume of the INTERMEZZO is complete.

We have been much gratified by the cordial manner in which it has been received and by the unprecedented increase of our subscription list. We have tried to make this magazine interesting and useful. If we have used language at times which seemed forcefully caustic, it was only to "point a moral and adorn a tale." We would broaden the vision musically. We would break the crust of prejudice on the brain that would exclude the light of reason. We have been accused of ultra ragtime views. We are guilty only to the extent of giving it an equal show, no more, no less. Our position is just this. In rationality (common sense) you cannot praise or extol ragtime *as such.* Why? Simply because it may possibly be the veriest trash.

And with equal emphasis, let it be said that you cannot decry or treat ragtime with contempt. And why? Because it may transcend the genius of Beethoven. The simple little tie that differentiates ragtime affects the accent only. It is innocent of the least effort on the sequence and combination of tones that distinguishes each composition and stamps light or heavy—good or bad. It has just exactly as much effect on the piece as do the gestures of a minister on the matter of his sermon. We have been also twitted for appearing to lean toward the simple song. We are guilty again only to the extent of trying to offset the pedagogic trend of the ultra educated. Let the latter show off his pedantic creations and his marvelous facility, but not at the expense of the heart-songs of the home. There are many good things in this world; let us be broad enough to enjoy them all.

By the way, let us get confidential before we close this article. There are several thousands of subscriptions expire with this number. We hate to say it, but we really want you to come with us another year. We will feel lonely without you. We will do our level best to make it interesting for you. Come early.

Walt Whitman is credited with the following sentence: "Music is what is awakened within us when we are reminded of it by instruments and singing." To make it plainer, the sounds you hear are not music, but music is the effect within you—the answer your heart makes to the vibration of strings.

There is something to it, if it be be not unqualifiedly true. Varied indeed are the emotions produced in a large audience by an artist with temperament. In the good and the pure in heart will awaken emotions noble and sublime. They may catch glimpses of their souls' depths where words can never penetrate. They may discover a language within that "cannot be uttered." But the sounds of strings carry no quality into the heart. They can only awaken what they find there. That subtle substance, the soul, can only answer back in its kind. The sun of the vegetable kingdom sheds its benign influence on the earth. It awakens the rose to its gorgeous colors and fragrance. It also make tso flourish all noxious growths with their vile stenches.

To the narrow, pride-poisoned soul there can be no revelation from within—in answer to music—but a vision of greater pride, or the wail of a fettered conscience.

But music, while carrying no quality to the soul, is most potent to promote intensities. It is a stimulant without reaction. Like Paul's definition of faith, it is the "substance of things hoped for—the evidence of things not seen."

In pursuit of technic many lose sight of the *object* of technic, which is to awaken the emotions. Technic is education, but all education is only a means to an end. You have listened to many a player who had nothing to display but finger gymnastics.

Anyone can play fast enough and loud enough, if they will work long enough, but how few can awaken within us that concealed quantity—the emotions!

Make every day successful, no matter how little the success may be. It is those that are doing the little things now who will be picked out to do greater things tomorrow.

Learn to master the details of your business yourself. Use conscientious and painstaking effort. Make an examination each night of what you have done during the day. See wherein you have been in error and wherein you could have improved, and this will fit you better for tomorrow's work.

The way to reach the ideal tomorrow is to make today successful, and to make today a day of work instead of a day of hope.

Enjoying the cool of the evening in front of his sausages, a pork butcher of the Latin Quarter was spoken to by a piteous Italian boy with a violin. Mother and sister were supperless in their garret and not a sou had the poor little musician made that day. If he left his violin as a pledge, would not the pork butcher let him have a string of sausages? The compassionate tradesman agreed at once, and the boy, handing over his instrument, went off with a splendid supper. The next day a well-dressed man, happening to look in at the

shop, saw the violin, examined it, and started back in surprise. Did the pork butcher know what a treasure he had? It was a "Stradivarius" worth any amount. Having heard the story of the Italian boy, the amateur proposed that the tradesman should buy the instrument. If he got it for 150 francs it would be rag cheap, and the amateur himself could sell it for him afterward for ten times that amount. The boy came to pay for his sausages and claim the violin. "Sell it!" he exclaimed, when asked by the pork butcher, "never—for it was his only treasure, left him by his grandfather, to whose grandfather it had belonged before that!" At last, however, having gone home to consult his mother, he agreed, and, embracing his beloved violin, with tears in his eyes, he parted with it for 150 francs. The supposed amateur never came back.

The pork butcher took the violin to a dealer, who pronounced it to be worth 3.50 francs (70 cents).

There is nothing that will compromise musical dignity more—or let anyone fall harder than to mispronounce a musical term or a musician's name. You may deprecate the prevalence of ragtime with tears in your voice, until you feel that your reputation for culture is firmly established, but even then if you are heard to call Bach Batch or Chopin Choppin, its' all off with you. There are many dictionaries of musical terms—and they are easily obtainable—that will give you the proper pronunciation and definition of these terms, but the names of composers and musicians are not so easy to get. We give below a list of names that the young musician may find it necessary to pronounce at some time under trying circumstances:

AGRAMONTE; ah-grah-mone'-tay.
ALBANI; ahl-bah'-nee.
ANICHINI; ah-nee-kee'-nee.
ARENS; ah-renss.
RALFE; balf.
BARGIEL; bar'-gheel.
BATISTE; bah-teest.
BIAGI; bee-ah'-jee.
BIZET; bee'-zay.
BOHM; bome.
CAREZZANO; kah-ray-tsah'-no.
CIONCHI; chong'-kee.
CORNELIUS; core-nay'-lih-oos.
CORTESI; core-tay'-zee.
DESCHAMPS; day-shaun (*nasal French* n).
ESCHENBACH; aysh-en-bach (*guttural* ch).
FAVI; fah'-vee.
FELICI; fay-lee'-chee.
VON FIELITZ; fon fee'-lits.
FRANZ; frahnts.
GALILEI; gah-lee-lay'-ee.
GAMUCCI; gah-moot'-chee.
GERMER; gher'-mer.
GIALDINI; jahl-dee'-nee.
GIOVANNI; joe-vahn'-nee.
D'HARDELOT; dard-low.
KULLAK; kool'-lahk.
LAIJUNESSE; lah-zheuh-ness'.
LEFEBURE-WELY; leuh-fay-bure (*acute French* u)-vay-lee.
LENEPVEU; leh-nep-veuh.
VON LENZ; fon lents.
LEVI; lay'-vee.
LUIGINI; loo-ee-jee'-nee.
DEL LUNGO; dale loong'-go.
TEODULO MABELLINI; tay-owe-doo'-low mah-bay-lee'-nee.
MAGAZZARI; mah-gahd-dzah'-ree.
MARCHETTI; mahr-ket'-tee.
MARECHAL; mah-ray-shahl.
MARIO; mah-ree-owe.
MARIOTTI; mah-ree-ot'-tee.
MATHIEU; mah-tyeuh.
MATTIOZZI; maht-tee-od'-dzee.
MAZA; mah'-tsah.
MONTEVERDE; mone-tay-vehr'-day.
MORHANGE; mohr-anzh.
ADINARO; MORELLI; ah-dee-nah'-roe mow-rel'-lee.
MORLACCHI; more-lahk'-kee.
NEITZEL; nye'-tsel.
D'OLLONE; dol-low'-nay.
PACINI; pah-chee'-nee.
PALLONI; pahl-low'-nee.
PEPUSCH; pay'-poosh
PURCELL; purr'-cell.
RICHTER; rich' (*guttural* ch)-ter.
RIEMANN; ree'-mahn.
ROMANI; roe-mah'-nee.
RONZI; rone-tsee.
LA ROTELLA; lah roe-tel'-lah.
SACHS; zachs (*guttural* ch).
SPIRO SAMARA; spee'-roe sah-mah'-rah.
STAINER; stay'-ner.
TANNHAUSER; tawn'-hoy-zare.
TAUSIG; tow' (*as in* towel)-zig.
THOME; toe-may.
WALTER VON DER VOGELWEIDE; vahl'-ter fon der foe-ghel-vy-deuh.
VOIGT; foigt (*guttural* g).
WEELKES; weeks.
ZINGARELLI; tsing-gar-rel'-lee.

HER LITERARY LOVES.

They had just met; conversation was somewhat fitful. Finally he decided to guide it into literary channels, where he was more at home, and, turning to his companion, asked:

"Are you fond of literature?"

"Passionately," she replied. "I love books dearly."

"Then you must admire Sir Walter Scott," he exclaimed with sudden animation. "Is not his 'Lady of the Lake' exquisite in its flowing grace and poetic imagery? Is it not——"

"It is perfectly lovely," she assented, clasping her hands in ecstasy. "I suppose I have read it a dozen times."

"And Scott's 'Marmion,'" he continued, "with its rugged simplicity and marvelous description — one can almost smell the heather on the heath while perusing its splendid pages."

"It is perfectly grand," she murmured.

"And Scott's 'Peveril of the Peak' and his noble 'Bride of Lammermoor'—where in the English language will you find anything more heroic than his grand auld Scottish characters and his graphic, forceful pictures of feudal times and customs? You like them, I am sure."

"I just dote upon them," she replied.

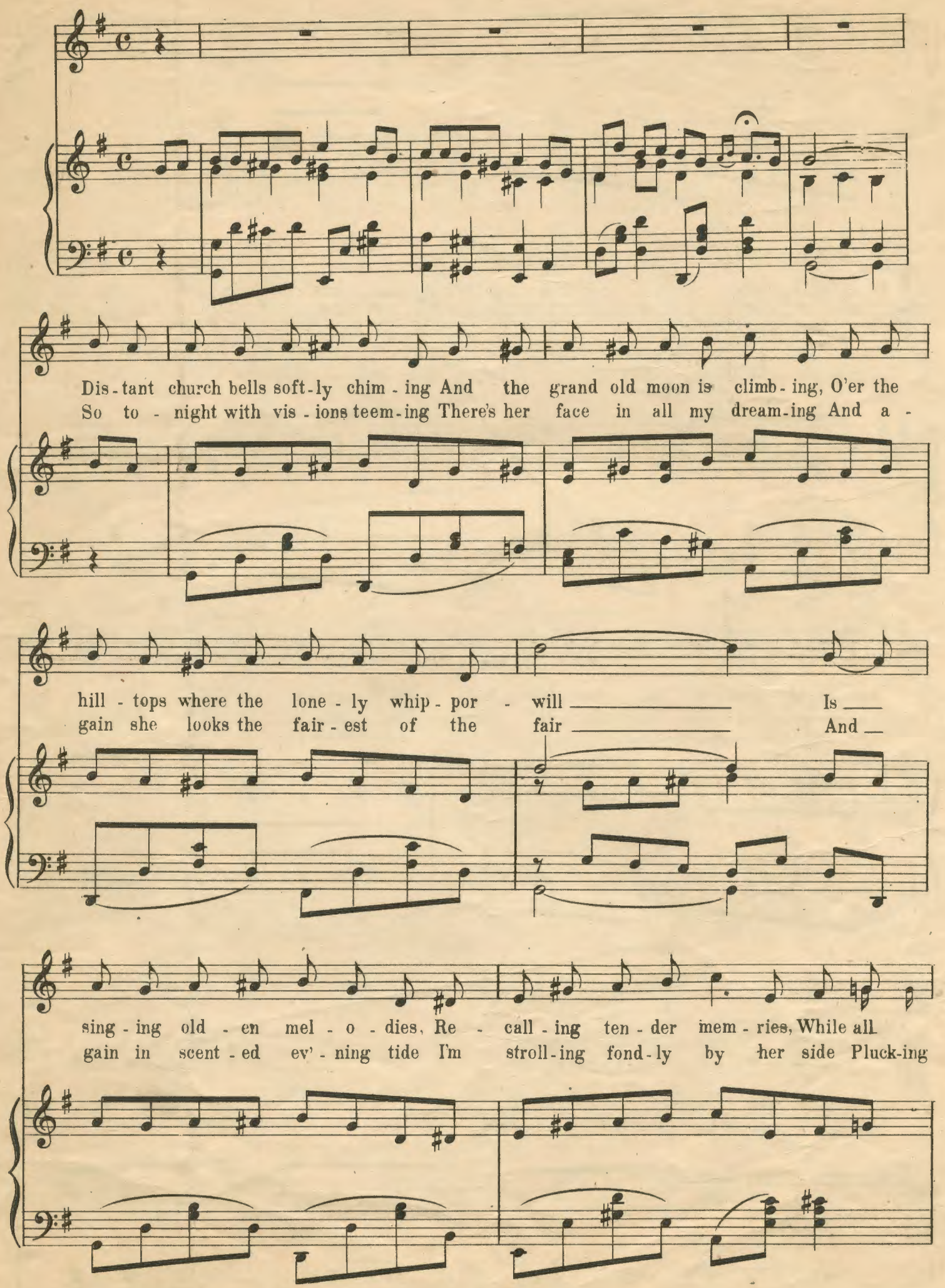
"And Scott's Emulsion," he continued hastily, for a faint suspicion was beginning to dawn upon him.

"I think," she interrupted rashly, "that it's the best thing he ever wrote."

A Fantasy, in F sharp minor, for the piano, composed by Wagner at the age of sixteen, has been discovered in Germany and is now being printed.

Near the old Susquehana far away.

FRANK ELLIS BEBOUT.



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na - ture rests so peace - full like and still. Then old fa -
dai - sies just to deck her gold - en hair. O'er my heart

mil - liar scenes ap - pear, And the girl I loved so dear, Once a -
once more steals the spell, I for - get the world but Nell, For she

gain she greets me at our trys - ting place. There I
whis - pers "Yes dear I'll be thine some day." But I

kissed her fond fare - well Left my heart with hers to dwell, Near the
see a grave thro' tears All that's left for fu ture years, Near the

old Sus - que - han - a far a - way.
old Sus - que - han - a far a - way.

CHORUS.

Now a dream - y splen - dor lies, Neath the

Penn - syl - va - nia skies For the grand old moon is turn - ing night to

day When we roamed long years be - fore But I'll

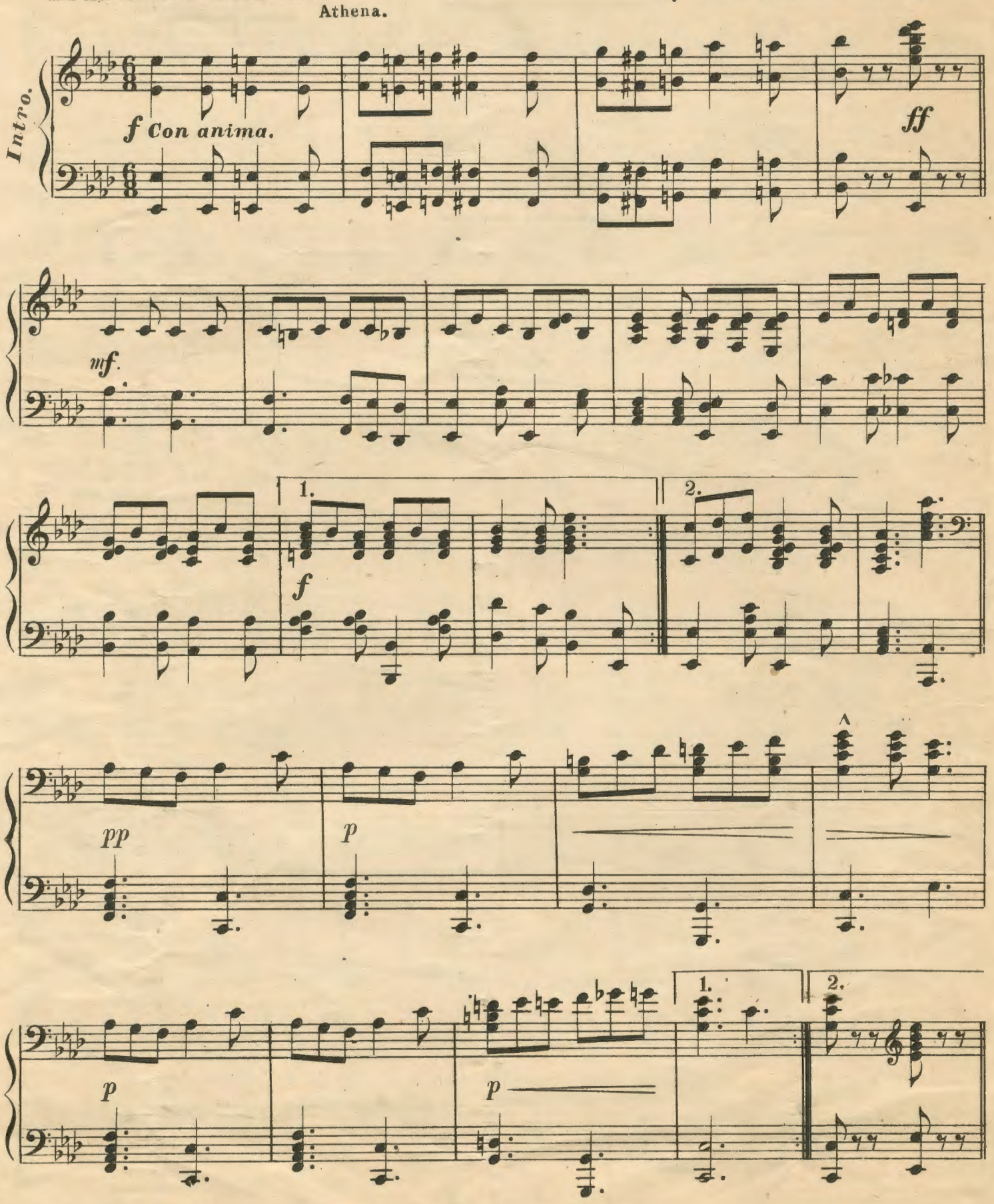
see her nev - er more Near the old Sus - que - han - a far a - way.

ATHENA.

TARANTELLE–INTERMEZZO.

Talemanchas–Thou hast already
in Thy bosom some promptings
and Heaven will send Thee more.
Athena.

By MAE ELMA BARRETT.



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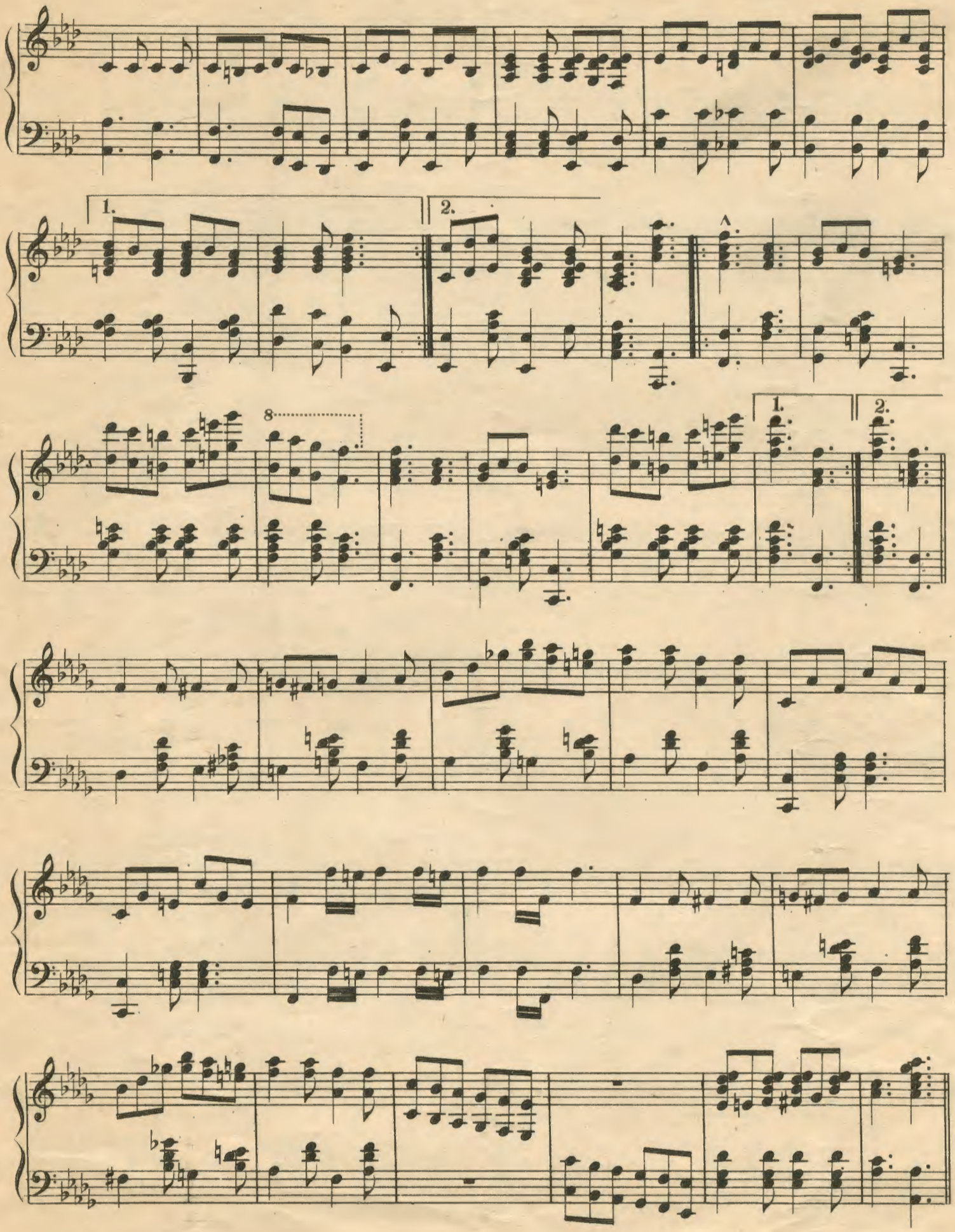
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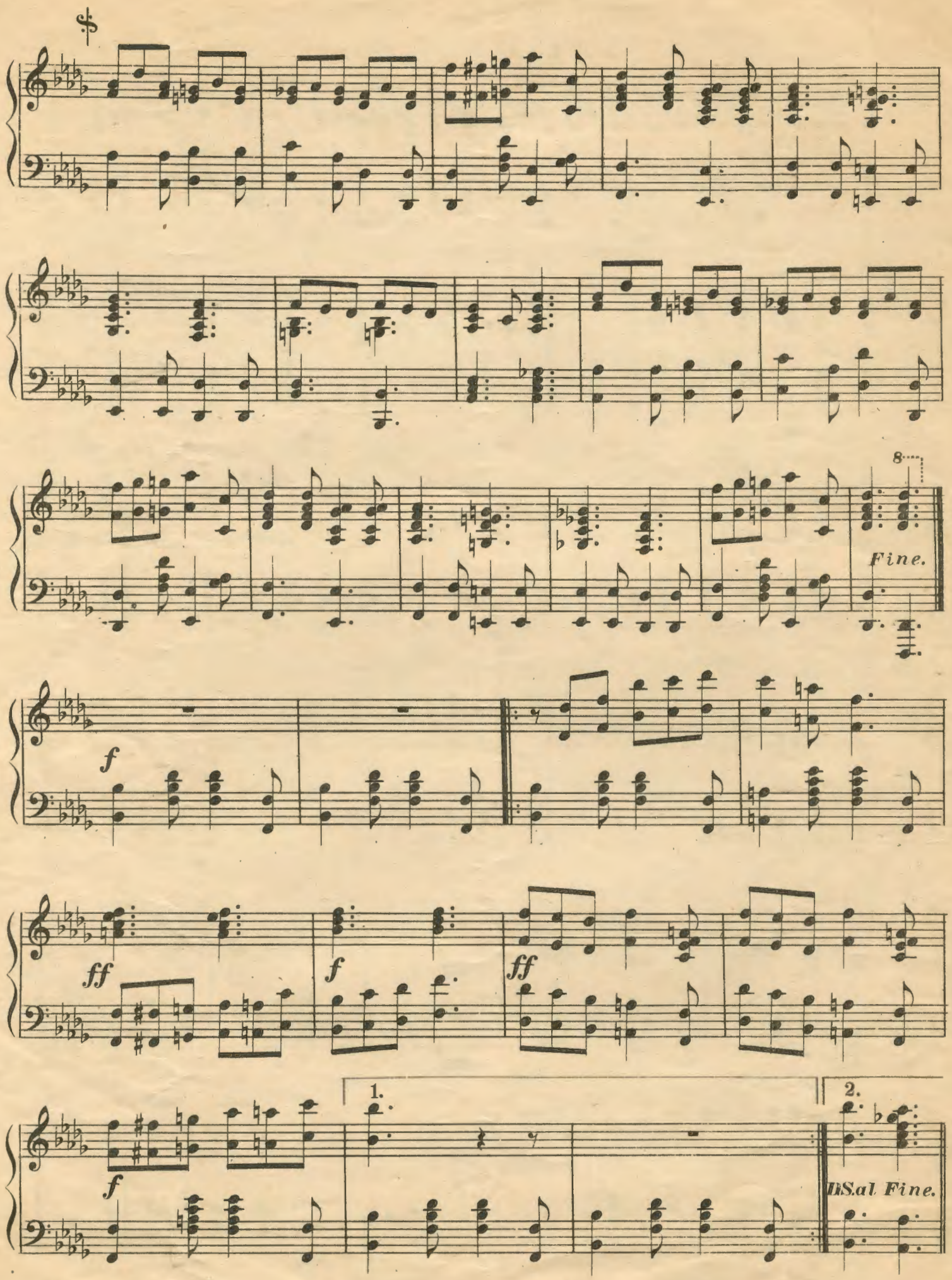
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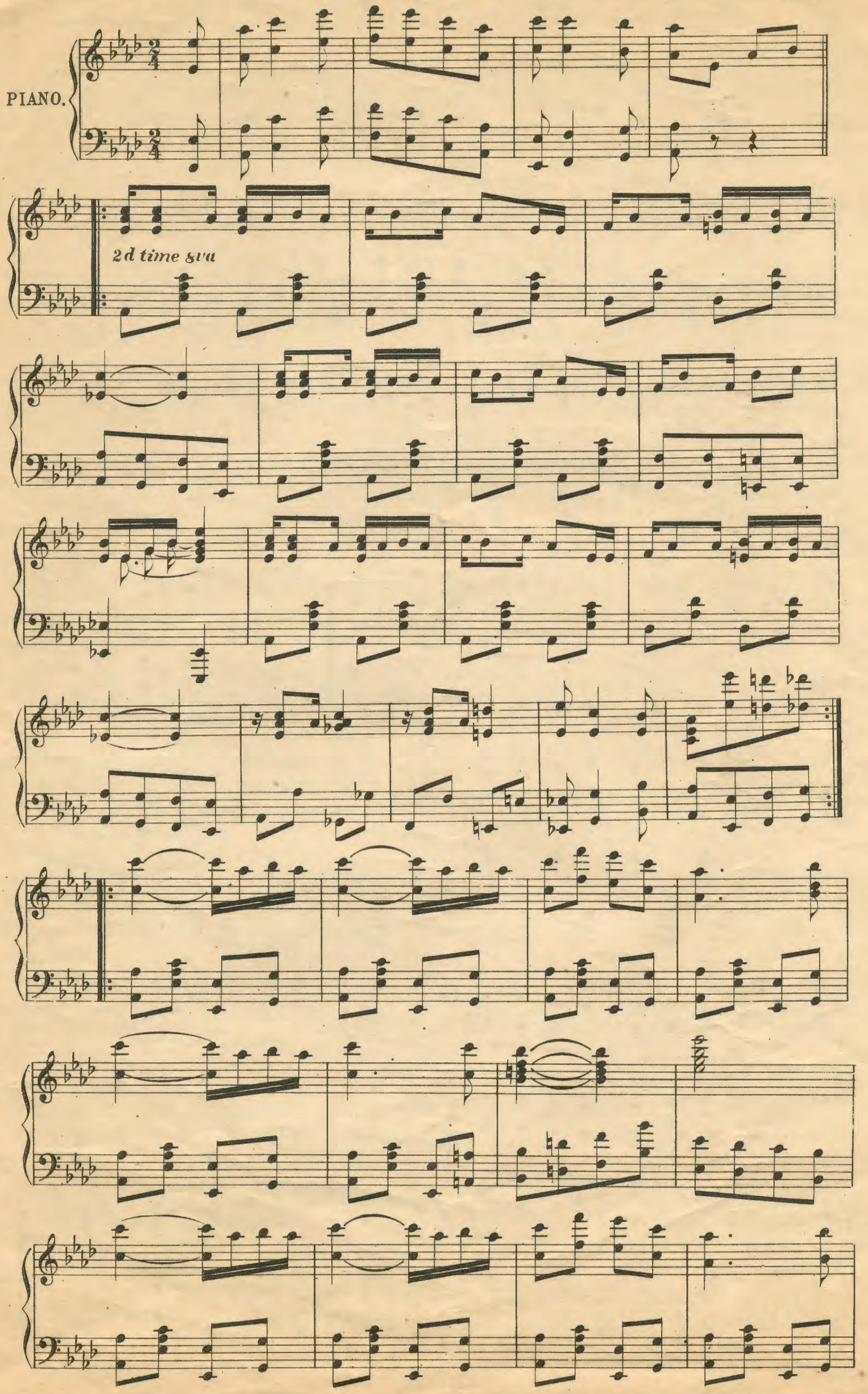
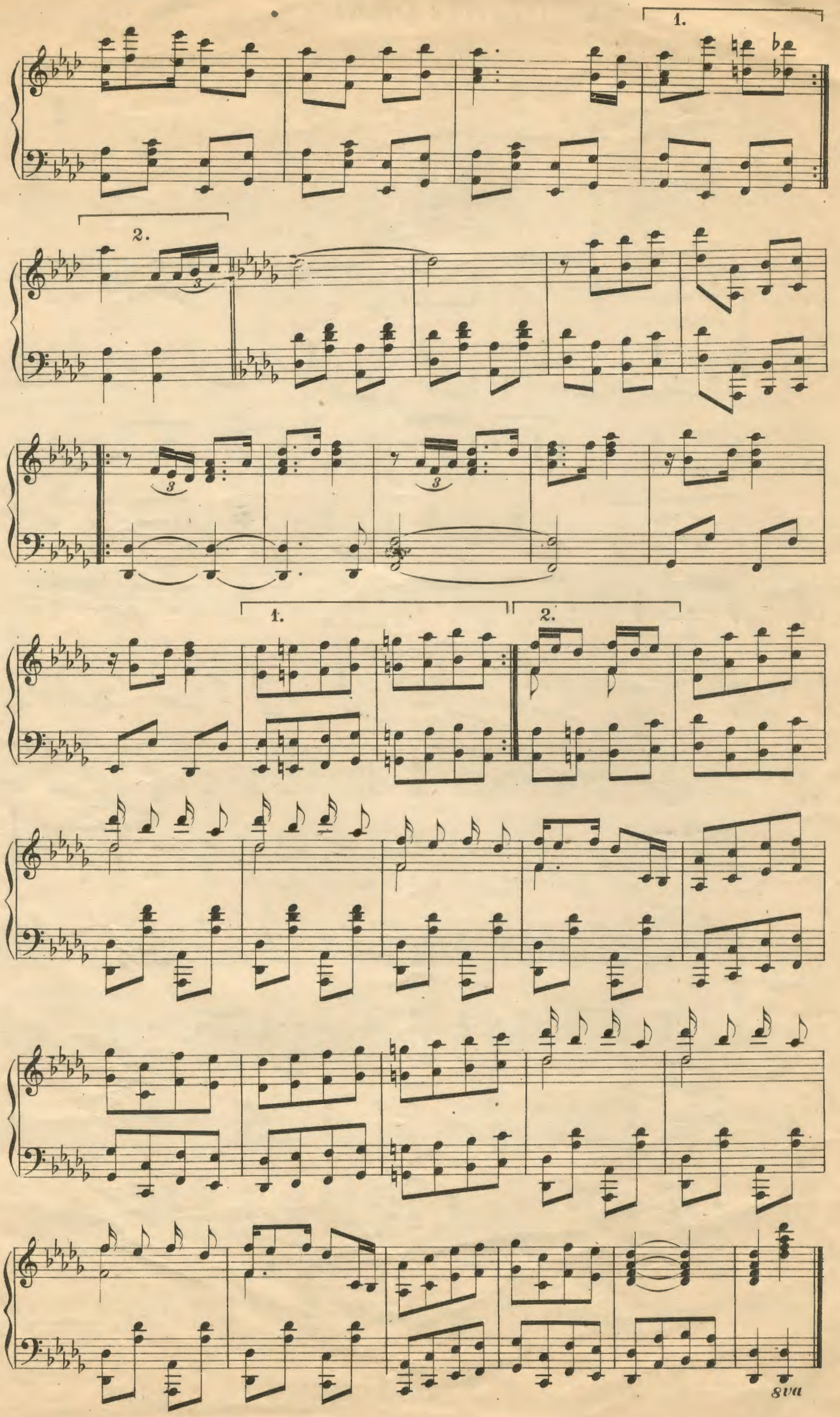
HONOLULU PRANKS.

MARCH AND TWO-STEP.

CLARENCE W. B. SYKES.

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CHEVALIER DE GLUCK.

Among the "immortals," whose signal achievements in the advancement of musical progress have crowned them with imperishable renown, there is none whose fame illumes the scroll of musical history with a more glorious luster than that accorded, with common consent both by his contemporaries and by posterity, to Christophe Willibald Gluck, more commonly known as "Der Ritter von Gluck" (Chevalier de Gluck). He was born July 2, 1714, at Weidenwang, near Neumarkt, in the upper Palatinate. From his twelfth to his eighteenth year he attended the Jesuit school of Kommotow, in Bohemia. The first field of his musical activity was in the Church of St. Ignatius attached to that seminary. His studies comprised lessons on the organ and harpsichord and in violin and vocal music, and in addition to a scientific training he thus received a preliminary equipment admirably calculated to fit him for the career which the future had in store for him. In his eighteenth year he went to Prague, where he continued his studies both in science and music till the assistance rendered by his father was withdrawn, when he resorted to tuition and maintained himself by furnishing dance music for the village fairs, still continuing his musical studies under Czernhorsky, and learning the viol. He had already begun to exhibit qualities of more than ordinary merit, both in the development of his musical talent and in the superiority given him by his genius and his education to his surroundings. In 1736, his ambition directed him to Vienna, the musical centre of the world to which he belonged, where he was received by his patron, Prince Lobkowitz, and thus came to the notice of Prince Melzi, of Lombardy, an ardent lover of music, who took him to Italy and enabled him to continue the prosecution of his musical studies at Milan, under San Martini or Sammartini, who has been called the model of Haydn. San Martini's field was chamber music, but the dramatic instinct in Gluck was irrepressible, and he soon entered upon an industrious labor of composition, producing eight operas from 1741 to 1745, in conjunction with Metastasio, a distinguished poet and one of the most accomplished librettists of the day, but though they were received with great favor and achieved a distinguished and glowing reputation for Gluck, if we except "Alexandria in India," they possessed no peculiarities of style differing from the ordinary *opera seria* of the day. To the favorable reputation acquired by "Artaserse," Gluck owed an invitation by the Directors of the Haymarket Theatre, in London, to visit the English metropolis, and thus in 1745 he became composer for that opera house. He produced for the Haymarket (1746) "La Caduta de Giganti," and subsequently remodeled his Cremona opera, "Artamene." Handel, who assisted in their production, is said to have expressed a contemptuous opinion of Gluck's methods, asserting that he "knew no more counterpoint than his cook." A very partial success was followed by a distinct fiasco in his pasticio, "Pyramo e Thisbe," by which he hoped to suit the English taste, and to this fact is largely due the impulse that led him to an entirely new and original field of labor in which he was to achieve for himself immortal fame and for the musical world one of its noblest inheritances. Gluck began to reflect upon the cause of his failure, and the light dawned upon him in which he began to realize that something more was wanting to musical drama beside the excellence of the musical parts. He at this time paid a visit to Paris and became acquainted for the first time with the classic traditions of French opera and studied for himself the declamatory style. These qualities, as embodied in some of the operas of Rameau, impressed themselves deeply upon his mind, and, coming in train of the reflections in which he had already been engaged, definitely shaped in his mind that reform of whose necessity he had become convinced. He did not, however, enter at once upon the work to which he had resolved to devote himself; on the contrary, it was more than fifteen years before he embodied in his compositions the new theory which he had formed and which was to found the true school of dramatic opera.

It is foreign to our purpose to follow him through an unusually happy domestic career, which ensued upon his marriage in 1750. In 1754, on the occasion of a grand entertainment of Empress Maria Theresa and her husband, by Duke Joseph Frederick of Saxe-Helburghausen, on command of the latter, he wrote the music for the play of "La Cinesi," composed by Metastasio for the occasion, having just previously been appointed Ducal Capell-Meister. This work resulted in his appointment as Court Capell-Meister, by Maria Theresa, with a stipend of 2,000 florins. In 1754, he again entered upon a period of creative activity, producing in Rome the operas "Il Trionpho de Camillo" and "Antigono," in recognition of which he was knighted by the Pontiff, receiving the Order of the Golden Spur, and thereafter his published works were inscribed "Der Ritter von Gluck." For the imperial court, at Vienna, he wrote the operas "La Danza" and "L'Innocenza Giustificata" (1755), and "Il Re Pastore." From 1755 to 1760, so far as compatible with his position he lived in retirement. In 1760, in response to a commission to write a "Serenata" for the marriage of Archduke Joseph, subsequently Emperor, with Isabella of Burbon, Princess of Parma, he produced "Tetedi," which was performed in magnificent style before the court. In 1761 he produced the grand ballet of "Don Giovanni, or, The Libertine," upon the name and plot of which Mozart subsequently founded his famous opera, and in 1762, for the opening of the opera house at Bologna, he wrote, still in conjunction with Metastasio, "Il Trionfo de Clelia," at the performance of which he himself conducted.

Gluck now concluded that his fame was founded with sufficient security to give weight to the new art principles which he contemplated enunciating; that the time was ripe for the introduction of the revolution into which it was necessary to plunge the established musical traditions, and that he was no longer able to sacrifice his convictions of what constituted true art to the conventional requirements, deference to which he had hitherto observed in his compositions, at the expense of his higher, and more artistic conceptions. In October of 1762, he produced at Vienna his "Orfeus ed Eurydice," the first of the great works in which his genius founded its glorious renown. This work was inscribed in the original score, "Dramma per Musica," or a musical drama, for the first time repudiating the title "opera seria" as a descriptive. Gluck was favored at this time in the elaboration of his new ideas by associating with his work Raniero di Calzabigi, an Imperial Councillor and a man of distinguished literary and classical attainments, and who formulated the libretto of Orpheus, according to the suggestions of Gluck. In spite of the radical innovations embodied in this play, its power and beauty were so pre-eminently remarkable that it at once commanded the most enthusiastic applause. This work was followed by "Alceste" (1767), and "Paris and Helen" (1778), which, while also meeting with distinguished favor, yet began to elicit the disapproval and criticism of the adherents of the old school. The distinguishing characteristics of these new works were the definite subordination of the incoherent effects of the *opera seria* to a dramatic unity and continuity of the whole; the assertion of truthfulness where superfluous ornamentation had been supreme, and an

intense realization in orchestral accompaniment of the sentiments, passions, incidents and situations of the drama. The drama was no longer merely an incident of, or an excuse for, a series of concert performances, but the powerful and prevailing element, finding adequate and harmonious expression in the musical accompaniments. The orchestral parts embodied the most vivid and graphic sound-paintings of passion and incident that had yet been achieved, and the unity of the whole formed the grand foundation on which the glorious superstructure of modern dramatic music has since been securely erected, in all the beauty and symmetry of the perfection it has attained.

Gluck was, however, disappointed somewhat in the failure of the Viennese to appreciate and comprehend the true greatness of these works. Jealous and envious critics cast disparagement at them, and people who went to the opera for frivolous amusement were disappointed at the serious and lofty performances which thrilled them with emotions, or excited them with passions, at which they were half frightened. He, therefore, turned his attention to Paris, having been convinced by his former visit and observation that a more appreciative field was there open. The national characteristics of the French adapted them to grasp dramatic force with greater readiness. La Harpe had already somewhat educated them in the direction of the goal to which Gluck was defining the road, and there musical principles were understood and treated as a science by master minds like Rosseau. He enlisted the co-operation of Bailly du Rollet, an attache of the French Austrian Embassy, and, taking up the *Iphigenie en Aulide* of Racine for the title and theme of his composition, Gluck, from 1772 to 1774, engaged himself in the production of that great masterpiece. They experienced great difficulty in enlisting the favorable attention of the administration of the Paris Grand Opera, but finally, through the intervention of Gluck's patroness, Maria Theresa, her son Joseph, King of Rome, and the Dauphine (afterward the Queen of unhappy memory), Marie Antoinette, "Iphigigenie en Aulide" was first performed at the Paris Grand Opera House April 19, 1774, Gluck being then in his sixtieth year. It met with great success, a portion of the audience being carried away by enthusiasm at its tragic intensity, its dramatic power, and the noble majesty of its harmonies. The exclusively French and the Italian forces united in depreciation, but the court favored Gluck.

Orpheus was produced and elicited unstinted praise. The circle of Gluck's adherents increased and soon his rehearsals were crowded with the cultured and the nobility. The opposition was embittered by his success. They brought Piccini from Italy, in opposition to Gluck, and the court and society were divided into two hostile camps. The contentions were conducted amid scenes of indescribable excitement and vehemence. Gluck himself drew insipration from the contention and produced "Iphigenie en Tauride." This was given on May 18, 1779. It was the climax and carried everything before it. All opposition was broken down and the whole public was swayed with an electric enthusiasm. It was a flow of genius which commanded the admiration of even Piccini himself. Gluck was engaged on a tone drama, "The Danaides," when, on Nov. 15, 1787, he was seized with a mortal illness and died.

"What a change a woman can make in a man's life," remarked the lovelorn youth.

"Ah, yes!" rejoined the married man with a large, open-faced sigh. "And what an awful lot of change she requires while doing it!"

NEW OPERAS.

Elga, by B. Lvovsky. Libretto from Grillparzer-Hauptmann.

An Istrian Marriage, by Antonio Smareglia.

Miarka, by Alexandre Georges.

Les Pecheurs de Saint-Jean, by Charles Marie Widor.

Le Bonhomme Jadis, by Jacques Dalcrose.

Les Amarillis, by Doret.

La Coupe Enchantee, by Gabriel Pierne.

Aphrodite, by Camille Erlanger.

The Brothers, by Victor Boschetti; text by Joseph von Wenz.

Faust, by Cyrill Kistler; text after Goethe.

The Nile, by Isidore de Lara; text by Emma Calve.

Marie Antoinette, by Giacomo Puccini; text by Illica and Giacosa. (This opera is announced in a recent number of *Die Musik.*)

Das ewige Feuer, words and music by Richard Wetz.

Franchimont, by Paul Lagye.

Fiorella, by Amherst Webber.

Das Vaterunser, words by von Possart, music by Hugo Roehr.

Marivara, words by Carmen Sylva (Queen of Roumania); music by Cosmovici and Schmeidler.

Les Noces d'attila, words and music by the Count F. de Beaufranchet.

La Figlia di Jorio, words by Pompeo Sansoni, after d'Annunzio, music by Branca.

Princesse Rayon-de-Soleil, by Paul Gilson at the Monnaie Theatre, Brussels.

WHEN THREE WAS A CROWD.

An old Southern darky was presented with triplets and was so elated over the event that he called in everybody to see them. Among the visitors was an Irishman.

"Say, boss," exclaimed the old man, "what you think of that?"

"Well," said Pat, looking the babies over carefully and pointing to a healthy-looking one, "I would keep that one."

FROM THE CYNIC.

Three women may a secret keep
If, as it has been said,
There's one of the lot has heard it not
And the other two are dead.

THE RULING PASSION.

"Yes, I quarreled with my wife about nothing."

"Why didn't you make up?"

"I'm going to. All I'm worried about now is the indemnity."

QUICK TO LEARN.

Mrs. Subbubs—The hired girl who stayed with us the longest was a Pole who couldn't speak the language when we got her.

The Commuter—How long did she stay?

Mrs. Subbubs—Until she could speak English well enough to say, "I'm going to leave."

"Is that little blonde over there a widow?"

"Yes."

"God made or hand-made?"

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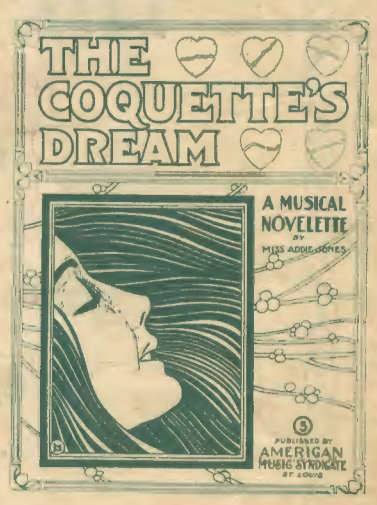

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